



UNDER THE IMMEDIATE PATRONAGE OF  
**HER MOST GRACIOUS MAJESTY,**  
**AND HER R. H. THE DUCHESS OF KENT.**

# THE MUSICAL WORLD,

A WEEKLY RECORD OF

*Musical Science, Literature, and Intelligence.*

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.  
TAMING OF THE SHREW.

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AN able writer in the Quarterly Review remarks,—“There is not a single abuse, not a single defect in the Church of England, as at present constituted, but what might be fully remedied by a more pure and holy administration of its patronage. All church patronage, especially that which is in the disposal of the minister, is, in the sight of God and man, a charge of the most awful responsibility. To bestow it on family connexions, or on political adherents, though they be the men of doubtful piety, or of doubtful orthodoxy, is not only folly, but sin :—folly in the highest degree,—sin of the deepest dye : folly, because a reflecting, and, in the main, a religious people, will hardly give a minister credit for integrity in anything, if they see that he is corrupt, or partial, in things pertaining to God ; and sin, because not only the present well-being of the church, and of the state also, but the spiritual welfare of innumerable souls, is endangered by raising one unworthy man to the episcopal office. For as no motives of religion concurred to his own advancement ; as no proficiency in piety or theological acquirements, led to his own elevation, such a man is little likely to regard such considerations in the disposal of his own preferments.”

Now we think the solemnity of this description of trust is rather heightened than diminished, where the patronage is vested in the hierarchy ; and that the distribution of ecclesiastical MUSICAL appointments is not wholly untinged with the “awful responsibility” alluded to by the reviewer.

The services prescribed by our national religion ought to constitute such a decent and reverent celebration of prayer and praise as become a community of Christians professing to “worship the Lord in the beauty of holiness.” Music unsuited to the sanctuary, accompanied by an unskilful performer, and sung by an inefficient choir, is ill adapted to fan the expiring flame of devotion ; and even the warmest glow of piety must of necessity be chilled, where strains are sung pro-

fessedly to "the glory of God," which are a disgrace to their composers, and an insult to the assembled worshippers. Such offerings of praise can neither be high nor holy, and can bear no resemblance to the "solemn sound" with which the Psalmist declares "it is good to give thanks unto the Lord."

We honestly believe, that with respect to the apportionment of the few musical prizes which exist in the Church, we have no prejudice to gratify; no favourite opinion to maintain at the expense of truth; no abstract theory which we seek to establish; but that our desires are limited to the practical benefits which would infallibly arise from a purer administration of these ecclesiastical endowments. Nothing but a sense of duty induces us to censure musical appointments in the church, which cannot fail to give occasion for her enemies to laugh her to scorn,—for her friends to mourn as those who will not be comforted,—for men of character, who have dedicated their lives to the cultivation of sacred music, to regret that they should have wasted their energies in the attainment of a proficiency which is held to be no qualification for ecclesiastical preferment; and, worst of all, for the rising musician, who contemplates the neglected pretensions of the most profound church-writers of his time, to assure himself that it is useless to cultivate a branch of the art, which the ministers of the sanctuary appear entirely to overlook, inasmuch as they bestow its prizes upon those who have worked all their life in another vineyard than that of the church; and where they have already reaped an ampler harvest than their labours merited, or they themselves could have expected. In complaining of the abused musical patronage of the church, our warnings and reproofs will always be dictated with the single view of inducing amendment.

We have been led to make these observations by the actual appointment of Mr. HORSLEY to the Organist's situation of the Charter House; and by the rumoured advancement of Mr. KNYVETT to the late Mr. Attwood's preferment at St. Paul's. If the title of *Chapel-Master* be allowable in reference to any ecclesiastical musical appointments in this country, it is especially suitable to the situation commonly known in our cathedrals, collegiate churches, and such a foundation as the Charter-House, under the humbler designation of *organist*. But the smallest amount of fitness for such prominent stations as that obtained by Mr. HORSLEY, and supposed to have been reached by Mr. KNYVETT, would, one might naturally imagine, be the possession of distinguished attainments as an organist; an affirmative to which position may by the enemies of these gentlemen, (if they have any,) be safely left to the determination of their friends. The higher qualifications they possess for the discharge of the important duties which will devolve upon them, we shall be happy to find exhibited in their future conduct.

We are sorry to hear that, in addition to the events above deplored, the feebleness of Mr. BROWNSMITH'S utterance at Westminster Abbey has given rise to the remark, that, in his instance, the Dean of Westminster has created a new *place*, but has not introduced an additional *voice* in the choir.

We understand that Mr. H. R. Bishop has been appointed to the honourable post of Composer to Her Majesty's Chapels Royal.

## DOMENICO SCARLATTI.

Thomas Roseingrave, the eccentric organist of St. George's, Hanover Square, and the son of Daniel Roseingrave, the organist of St. Patrick's Cathedral, Dublin, was the first professor who introduced the works of Scarlatti to the English professors.

His description of the sensations he experienced on first hearing Scarlatti's performance on the harpsichord, is as curious as it is interesting.

Arriving at Venice, in his way to Rome, he was invited, as a stranger and a *virtuoso*, to a concert, at the palace of a nobleman; where, among others, he was requested to sit down to the harpsichord, and favour the company with a toccata, as a specimen *della sua virtu* of his professional abilities. "Feeling," as he says, "rather better in courage and finger than usual, he exerted himself, and imagined, by the applause he received, that his performance made some impression on the company. After a cantata had been sung by a scholar of Gasparini, a grave young man, dressed in black, and in a black wig, who stood in one corner of the room, very quiet and attentive while he (Roseingrave) played, was asked to sit down to the harpsichord. When the stranger began to play," says he, in his eccentric way, "I thought ten hundred devils had been at the instrument, for I had never heard such passages of execution or such novel effects before. The performance so far surpassed mine, and every degree of perfection to which I had thought it possible I should ever arrive, that if I had been within reach of any instrument, with which I could have done the deed, I should have cut off my fingers."

Upon enquiring the name of this extraordinary performer, he was told that it was Domenico, son of the celebrated Scarlatti.

Roseingrave declared he did not after this touch an instrument for a month.

## THE PHYSIOGNOMY OF THE VOICE.

There is no token more characteristic of the mind and temper, none on which we can place a fuller reliance, than the human voice. Whether it be that men have it not in their power to modify or disguise this organ of speech; or that few think it worth their while to attempt any deception of this kind, I know not. I often put questions to persons whose answers I know beforehand in every particular, merely to hear the sound of their voice. If I have once heard a person speak I know what kind of countenance to expect; and if I have besides seen him walk, I am never disappointed in my expectation of his face. Young ladies who could put on the appearance of artless simplicity; cowardly youths who could bravado and play the great man and the hero; men universally esteemed original thinkers and thorough scholars; I have discovered by their tone in conversation, the first time of being in company with them, to be such as they afterwards proved themselves to the world, such as they really were. And that my judgment of them has differed from others, who were good physiognomists and careful judges of character, has arisen solely from the impression produced by their voice. Lavater has touched upon this subject, though not carried out his observations to any length. Yet he says—"The voice is very frequently an involuntary expression of the character; it arises from, and indicates the virtues or failings of, the individual. There is a certain tone which betrays a vacuity of the understanding, which is lost as soon as a person has learned to think." Again, he observes—"The voice like the face, becomes better or worse as the character improves or deteriorates."

As a confirmation of these views it may be mentioned, that the celebrated Sir John Fielding, the blind magistrate who lived in the last century, could distinguish with surprising accuracy between the guilty and the innocent by the sound of their voice.

It certainly requires a peculiar delicacy of ear to be able to form an accurate judgment of character from the voice alone, but that almost all are more or less guided by this characteristic mark in their intercourse with society, will be pretty generally acknowledged.

J. F. REICHARDT.

## CHIT-CHAT FROM THE CONTINENT.

**FIFTH CONCERT OF THE CONSERVATOIRE, PARIS.**—The room was not filled so quickly as usual; a sort of indifference seemed to pervade both the company and the orchestra. This might be owing to the influence of the first fine day of the season, but it gave an air of coldness to the assembly quite unusual.

We have heard Beethoven's symphony in C minor performed more effectively. May it not be feared that the frequent repetition of the same pieces, will tend to damp the ardour of the performers and the attention of the audience? Variety is necessary to both. We leave this opinion to the consideration of the committee; and we ask at the same time how they could possibly place an Italian solo, sung by Mlle. Julian, immediately after that majestic symphony? Even an accomplished singer would be in danger of running aground in such trying circumstances. We are far from wishing to discourage Mlle. Julian, but we cannot allow her all the qualifications which we think the Conservatoire ought to deem essential. She has indeed an agreeable voice, and shows considerable skill in the roudade; but unfortunately, she sang much too low throughout.

These remarks on the character of the solos at the Conservatoire, where it is in general desirable to hear music of a fuller description, apply equally to a fantasia on the piano, performed by M. Kalkbrenner on the *Motivi di Norma*. It was received with great coldness by the audience, and this acting again on the artist, deprived him of his usual enthusiasm.

The andante, so well known and frequently played at the Conservatoire, of Beethoven's symphony in A served to restore animation to the assembly. All were evidently much impressed by the Hunting Chorus in Weber's *Eurianthe*. This was called for again. We observed that the first horn was not sufficiently heard in the introduction, and the voices were not always perfectly true to their time.

The overture to Weber's *Oberon*, performed likewise every year, closed the concert.

**MR. OSBORNE'S CONCERT.**—Does France exercise the musical sovereignty of Europe, or is she tributary to foreigners? This is an interesting question, which it would be difficult to resolve; but however it might be decided, one thing is certain, that there never was a time when so many musical foreigners were assembled in Paris. Italy, Germany, Spain, Belgium, Portugal, England, Ireland, have all their several representatives in our capital. Mr. Osborne, an Irish pianist, performed last Tuesday in the hall of the Rue de la Victoire, before a brilliant assembly, composed in great part of the amateurs of the three United Kingdoms of Great Britain. We do not mean to say that the French dilettanti were wanting on this occasion, for all who take an interest in this charming and graceful performer, and the number is not small, seem to have agreed to assist at this elegant musical soirée.

The concert commenced by a grand quintet for the piano, clarinet, violoncello, horn, and double bass, composed by Kalkbrenner, and performed by MM. Osborne, Liverani, George Hainl, Mengal, and Fournier, with a vigour and symmetry, worthy of the celebrated composer to whom we are indebted for this remarkable *morceau*.

Mr. Osborne then performed some of his own studies for the pianoforte, all of which abounded in melodious thoughts and expressions. Then followed a rondeau, which if not a favourite with the author, will become so at least with all who hear it. It is entitled "The Sylph," and nothing could be more appropriately named; in fact, this beautiful piece is said to have been inspired by the graceful Taglioni, by the light and delicate voice of Madame Damoreau, or by the reading of the "Loves of the Angels," by his fellow-countryman, Thomas Moore.

**MISS CLARA NOVELLO AT BERLIN.**—A great musical treat was given to the public at the Royal Opera House on the 26th of Jan. It having been announced that a singer of the first order was to make her appearance, a numerous assembly was convened. Miss Clara Novello, who won all hearts at her entrance, displayed in her songs such talent and science, that she cannot but be regarded as gifted with extraordinary powers. Her voice is so melodious, clear, and silver-toned, so well proportioned in all its parts, possesses so charming a *portamento*, combines with majestic strength such melting tenderness, that the audience, overpowered by the

feelings she excited, burst out, even in the midst of her song, into the loudest applause; and on her second appearance greeted her with rapturous acclamations. Miss Clara Novello is one of those rare characters, who do not blind by false glitter, but rather conceal the inestimable worth of their talents in modest, unassuming simplicity. We must acknowledge that in later times, we have heard few singers who possess equal polish, with all the great essentials of a first rate voice. It was wonderful how her softest tones were heard throughout the wide opera-house. She showed herself equally at home in the recitative as in the song, and it would be difficult to give the preference to either. In short, the impression which Miss Clara Novello produced upon our public was fully manifested. We shall soon have an opportunity of admiring her at her own concert.

**THALBERG'S CONCERT.**—This was the most attractive concert of the season. Although twenty francs was the price of admission to hear this great pianist, the crowd which pressed into Erard's rooms on the evening of the 21st was unexampled; and this throng was composed of the flower and aristocracy of the amateurs. It is certainly very pleasant to lay an additional tax on these pleasures of taste, when persons pay it so easily, and with such good grace.

Thalberg himself performed three pieces: a fantasia on a subject from *Oberon*, an andante, and a grand fantasia on the symphonies of Beethoven. The two former, though excellent pieces, were not so well adapted as the last to display the extraordinary powers of the performer. This was expected with much impatience, and received in that profound and solemn silence, which ushers in the thunder of talent. We cannot express the sweet melancholy which exhaled as it were from the piano during the slow movements of this piece. Not even the human voice, nor the orchestra of the Conservatoire, could have spoken to the heart in more touching, penetrating eloquence.

Thalberg unites in his performances the classical and the romantic schools. He possesses the novelty, strength, and brilliancy of the latter, directed by a pure and classic taste. In his boldest flights he knows how to preserve a just moderation; nor does he ever leave at a distance the rules of his art, or the dictates of refined taste.

**KALKBRENNER AND THALBERG.**—Kalkbrenner is certainly one of our best pianists, both in theory and practice. Not to analyse minutely, in a business-like way, the brilliancy of his shake, the finish of his cadence, the thundering rapidity of his execution, and the fulness of his octaves, we prefer to speak of him with reference to the effect on the public in general, and musicians in particular. He is to be judged of esthetically.

Study and science have somewhat damped imagination in Kalkbrenner; he does not yield himself to the *poetry* of his instrument; he conquers, but does not inspire it.

The piano of Kalkbrenner is a slave, well regulated, and accustomed to obey; it is like the Austrian or Russian grenadier, whom the schlague and the knout do not prevent from doing great things. Kalkbrenner says to his piano—"Now be a bell, or a singer; be fantastical, raving, visionary;" and the piano obeys implicitly. But it is all done regularly, and comes not within the boundary of inspiration. Nevertheless, Kalkbrenner possesses a fine mind, and great musical science; he has searched to the bottom of his art, and analysed its depths.

The piano of Thalberg is his confidant and devoted friend, with whom he takes sweet counsel and gives up his whole mind and heart. He begins with it a confidential, simple, and sweet conversation, which, wondrous-like, the instrument seems to join in with. The magnetic fluid descends from the performer into his instrument; both appear animated by one spirit; and as the mind of the artist is full of order, noble ideas, brightness, enthusiasm, strength, and energy, he draws out from the inert thing we call a piano, flowing and lovely thoughts, which roll majestically, like the waves of a mighty river through a rich and flourishing tract of country.

**BEETHOVEN.**—In order to render a sort of homage to the memory of Beethoven, who died on the 26th of March, 1827, M. Cerhan published on the anniversary of his death, the translation of a curious letter, written in 1800, by the author of the Symphonies of Fidelio. He had not then reached his thirtieth year, and he

nevertheless laments in bitter eloquence, the commencement of the distressing deafness which saddened the rest of his life. There occur in this document passages full of interest. What can be more touching than the following lines, which prove that this gifted man possessed a heart full of the kindest feelings:—"My compositions bring me in a great deal. People no longer make bargains with me; I ask and they pay. That is to me a very delightful source of enjoyment. For instance, I meet with a friend in want, and my purse does not allow me to help him immediately; but I have only to sit down, and in a very little time all his wants are supplied."

### METROPOLITAN CONCERTS.

**ANCIENT CONCERTS.**—On Monday last the rehearsal of the Concert of yesterday evening took place at the Hanover-square Rooms, before a numerous muster of the directors and subscribers of this Society, when the following selection of his Grace the Archbishop of York was performed:—

*Act I.*—Overture, (Occasional), Handel. National Anthem, "Lord of heaven," Haydn. Song, "He was brought as a lamb," Handel. Duetto, "Qual anelante," Marcelllo. March and Chorus, "Crown ye the altars," (Ruins of Athens), Beethoven. Glee, "Some of my heroes," Stevens. Concerto 2d, (Oboe), Handel. Solo and Quartet, "In my distress," Marcelllo. Aria, "O salutaris hostia," Cherubini. Recit., "And God said," Recit. acc., "In splendour bright," Chorus, "The heavens are telling," (Creation), Haydn.—*Act II.* Symphony, in E flat, Mozart. Air and Chorus, "Vengo a voi," Guglielmi. Recit., "O worse than death," Song, "Angels ever bright and fair," (Theodora), Handel. Double Chorus, "He gave them hailstones," (Israel in Egypt), Handel. Trio, "Fallen is thy throne, Millico. Quartet, "O voto tremendo," Dead March, (Idomeneo), Mozart. Recit., "And God said," Air, "Now heaven in fullest glory," (Creation), Haydn; Grand Chorus, "Hallelujah!" (Mount of Olives), Beethoven.

The vocalists who assisted on the occasion were—Mrs. Knyvett, Mrs. Bishop, Mrs. Shaw. Messrs. Hawkins, Vaughan, Bennett, Seguin, and Phillips. The duet of "Qual anelante," assigned to Mrs. Bishop and Mrs. Shaw, with the other concerted vocal pieces, gave great satisfaction; and it will be seen that the scheme included several old favorites, both soli and choral.

**SACRED CHORAL SOCIETY.**—The members of this association met together on Monday evening, for the performance of the "Messiah," at the Music Hall in Store-street, Bedford-square, where a crowded assembly testified the gratification they experienced in again listening to this favourite oratorio. The principal singers were Misses Birch, Dunn, Lockey, Jenkins, and Thomas; Messrs. Turner, A. Novello, Carpenter, Miller, and Green. Mr. Travers led, Mr. Jolley presided at the organ, and Mr. Surman conducted.

**VOCAL SOCIETY.**—The last concert of this association, for the present season, took place on Monday evening at the Hanover-square rooms, and was more numerous attended than any of the five preceding meetings. The instrumental pieces were Mehul's overture to "La Chasse," and a quartet of Haydn, admirably played by Blagrove, Gattie, Dando, and Lucas. The vocal portion embraced Beethoven's cantata, "The Praise of Music," which went off but indifferently; a selection from the "Winter" of Haydn's "Seasons;" three glees by Stevens, Danby, and Calcott; two madrigals by Festa and Weelkes; the duet, "Forsake me not," from Spohr's "Last judgment;" Aria and chorus of Mozart; canonet by Sacchini; and the concluding chorus of the second part of "Solomon." The only remarkable events of the evening were, a left-handed compliment paid by Mr. King, (we believe one of the committee), to Miss Hopkins, and the preponderance of *foreign* music in the Scheme of a Society, which adopts the name of one originally founded for the glorification of *native* talent. Miss Hopkins, it appeared, had been kind enough to take, at, we presume, very short notice, the solo parts in Beethoven's cantata, assigned to Miss Birch, who had not returned in sufficient time from her concurrent engagement at Wornum's rooms; and Mr. King's politeness led him summarily to eject the fair *debutante* to make



room for Miss Birch, who arrived after at least four-fifths of the cantata had been perpetrated. We are apt to think that this treatment will not readily induce Miss Hopkins again to do the amiable for an absent rival. With the exception of the three glee and one of the madrigals, the performance entirely consisted of the works of foreign artists.

**MR. MOSCHELES' PIANOFORTE SOIREE.**—The last of these interesting meetings, for the present season, was held at the Hanover-square rooms on Friday last, under the patronage, and in the presence of, the Duke of Cambridge and a fashionable audience, when the following excellent selection was performed:—*Part I.*—Grand Concertante Sonata, C minor, in four movements, Op. 30, pianoforte and violin, Messrs. Moscheles and Blagrove, Beethoven. Aria, Miss F. Wyndham, "Che farò senza Euridice," (Orfeo,) Gluck. Grand Concertante, E flat, in three movements, Op. 47, pianoforte and clarinet, Messrs. Moscheles and Willman, C. M. Von Weber. Sacred Song, Mr. Stretton, "Dost thou despise the riches of his mercy," S. Bach. Aria and Fugue, Handel; two Preludes and Fugues, S. Bach, pianoforte, Mr. Moscheles. A selection from the Suits of Lessons, including the celebrated Cat's Fugue, harpsichord, Mr. Moscheles, D. Scarlatti.—*Part II.* Characteristic Studies, "Juno," "A Dream," "Alla Napolitana," pianoforte, Mr. Moscheles, Moscheles. Air, Miss Masson, "Deep in my soul," Horsley. Grand Concertante Sonata, pianoforte and violoncello, Messrs. Moscheles and Lindley, A major, in four movements, Op. 69, Beethoven. German Song, Dlle Koenig, "Der Hirt auf dem Felsen," clarinet obligato, Mr. Willman, F. Schubert. Grand Fantasia, F. sharp minor, composed for and performed by Mr. Moscheles, Mendelssohn.—The sonata of Beethoven is full of beautiful ideas, which were faithfully delineated by the talented performers. Miss Wyndham was well received in Gluck's expressive aria from the "Orfeo." The concertante of Weber was also delightfully played. Mr. Moscheles almost exceeded himself in his performance of the Aria in D minor, and Fugue in E minor, from Handel's Suites, and in the Preludes and Fugues in E Minor and D major, from Bach's Organ Compositions. The selection from Scarlatti, by reason of Mr. Moscheles' choice of the harpsichord for their performance, rather amuses than delights; but the experiment is so far interesting, that the audience may revert to the times of the composer, who had no better vehicle for presenting his "Lessons" to his pupils and admirers. The "Characteristic Studies" were played with the fire and energy which these highly descriptive and musician-like productions peculiarly demand. Mendelssohn's Fantasia contains much ingenuity in the working of the melodies; and its masterly performance would have attracted more attention, but for its coming at the conclusion of an unusually lengthened entertainment. A fine song from Bach's Church Music, with a concerted accompaniment, was sung (for the first time in this country) by Mr. Stretton, who, however, did not succeed in rendering it very effective. Miss Masson in Horsley's pathetic ballad, and a Demoiselle Koenig in a beautiful song of Schubert's, with an admirable Obligato Clarinet accompaniment, finely played by Willman, elicited cordial tokens of approbation from the audience. The lovers of classical music are deeply indebted to Mr. Moscheles, and the spirited members of Messrs. Mori's and Blagrove's respective Chamber parties, for the gratification annually afforded them; and for the beneficial influence their performances are sure to exercise on the public taste, our really accomplished native composers cannot be too grateful.

**MISS L. MYERS.**—This young lady, who is a pianoforte player of considerable merit, took her annual benefit concert on Tuesday morning, at the Hanover-square Rooms. Miss S. Myers, a sister of the *beneficiare*, also a clever performer on the same instrument, with Signor L. Martine, Messrs. Eliason, J. Chatterton, Houseman, and Lucas, assisted as instrumentalists; and Mde. Ostergaarde, Misses Lanza and Cooper, M. Guibelei and E. Hart, as vocalists.

**CHORAL FUND.**—This praiseworthy society, which was established in 1791 for the relief of aged chorus singers, their widows and orphans, had a crowded room for its benefit on Wednesday the 21st inst. The principal vocalists who gave their services on the occasion were Mrs. Knyvett, Mrs. Seguin, Mrs. Knight, Miss Birch, Miss Hawes; Messrs. Vaughan, Bennett, Horncastle, Moxley, Bellamy,

Parry, jun., and Phillips. There was also a numerous band, led by Mr. F. Cramer, and conducted by Mr. W. Knyvett, who attended gratuitously. W. S. Bennett played a concerto of Mozart's on the pianoforte excellently well; and Blagrove repeated Mayseider's concertino on the violin with the greatest success. M. Distin and his sons played several pieces on brass instruments in a very clever manner, and the performance altogether gave universal satisfaction to the friends of the society.

**ACADEMY OF MUSIC.**—The first concert was given on Friday the 29d, when Mozart's charming symphony on E flat was very well played; the same composer's song, "Dell per questo," was nicely sung by Mrs. Else, (late Miss Deakin). Byrd's madrigal, "Lullaby," was encored. Beethoven's cantata, "The praise of music," which was performed for the first time at the Vocal Concerts, concluded the first part, the solos in which were sung by Mrs. Seguin, Miss Hopkins; Messrs. Harrison and Stretton. The second act consisted of selections from "Alexander's Feast," the solos by Miss Thompson, Miss Hopkins, and Miss Dolby; Messrs. Harrison, Allen, and Stretton; the violoncello accompaniment to "Softly sweet," sung by Mr. Allen, was very finely played by Mr. Phillips. The band, which was numerous, was led by Mr. Cramer, and Mr. Lucas conducted the concert. There was a very efficient chorus, and the whole performance reflected credit on the Academy. The Duke of Cambridge, Lord Burghersh, Sir Gore Ouseley, and a numerous assemblage of the patrons of the institution were present.

**OLYMPIC THEATRE.**—On Friday last a performance of sacred and secular music was given at this theatre. The principal singers on the occasion were Misses Birch, Woodham, and Wyndham, and Messrs Seguin and Frazer. Haydn's *Creation*, the prominent feature of the evening, was performed in a very indifferent manner, as far as regards the choruses, to a by no means numerous audience.

**QUARTET CONCERTS.**—The third of the present series of these delightful concerts took place on the evening of Thursday, and was very numerous attended. The programme, which we subjoin, was, on the whole, well selected, and gave general satisfaction to a really intelligent and musical audience. *Part I.*—Quartet in E flat major (No. 4, of op. 80), for two violins, viola, and violoncello, Messrs. Blagrove, Gattie, Dando, and Lucas—Mozart. Song, "The Adieu," Mr. Stretton—Keller. Aria, "Ave Maria," Miss Woodyatt; clarinet obligato, Mr. Willman—Cherubini. Quartet in B flat major (op. 130), for two violins, viola, and violoncello, Messrs. Blagrove, Gattie, Dando, and Lucas—Beethoven. *Part II.*—Military septet in C major (op. 114), for pianoforte, flute, clarinet, trumpet, violin, violoncello, and double bass, Mrs. Anderson, Messrs. Card, Willman, Harper, Blagrove, Lucas, and Howell—Hummel. Canzonet, "Felicity," Mr. James Bennet—Spohr. Serenata, "Mira la bianca luna," Miss Woodyatt and Mr. James Bennett—Rossini. Quartet in G major (No. 1, of op. 80), for two violins, viola, and violoncello, Messrs. Blagrove, Gattie, Dando, and Lucas—Haydn. The posthumous quartet of Beethoven (op. 130) would require a much larger space than we can devote to the concerts of the week, for a detailed analysis of its several movements, and a less accurate and minute developement, would neither do justice to the composer, nor our readers. The work may be generally described as of a fantastic character; but the more deeply it is studied, the more "method" will be discovered in its apparent aberrations. Mr. Blagrove, and his little band of musical compatriots deserve signal honour for again bringing the piece into public notice, and for the fidelity and precision with which they pourtrayed its numerous beauties, in spite of concurrent difficulties. The *Scherzo* was encored. The military septet of Hummel was well played; but was not in strict keeping with the other instrumental pieces. A canzonet, by Spohr, adapted to some boarding-school ecstasies, translated from the German, by Mr. T. Oliphant, and another by Keller, set to some *adieux*, of an equally novel character, and which might have been permitted to slumber in their native garb, without any detriment to the reputation of the same translator, were received with the indifference which both music and words merited. Miss Woodyatt distinguished herself in Cherubini's Hymn to the Virgin, and was finely accompanied by Willman. Mozart's and Haydn's quartets, with the latter of which the performance



terminated, were nicely expressed; their light and shade accurately delineated; and their delicate points given with the utmost finish.

**SOCIETÀ ARMONICA.**—The first meeting of this association was held at the Italian Opera Concert Room, on the evening of Monday last, when the following selection was performed.—*Part I.* Symphony in A major, Beethoven. Duetto, Miss Fanny Wyndham and Signor Ivanhoff, "Mira la bianca luna," Rossini. Aria, Mad. Persiani, "Come per me sereno," (Sonnambula), Bellini. Septetto, flute, oboe, clarinet, bassoon, horn, trumpet, double bass, Messrs. Card, Barret, Willman, Baumann, Signor Puzzi, Harper and Howell, Neukomm. Aria, Signor Ivanhoff, "Fra poco a me ricovero," (Lucia di Lammermoor), Donizetti. Overture, Op. 124, (the last composition but one of this great master), Beethoven.—*Part II.*—Overture, Les Huguenots, (first time of performance in this country), Meyerbeer. Duetto, Mad. Persiani and Miss Fanny Wyndham, "Lasciarmi non t'ascolta," (Tancredi), Rossini. Morceau du Salon, Larghetto Affettuoso Allegro Passionato, Marcia è Presto Giocoso, Pianoforte, Mr. Forbes, Weber. Duetto, Mad. Persiani and Signor Ivanhoff, "Son geloso," (Sonnambula), Bellini. Aria, Miss F. Wyndham, "L'addio," Mozart. Overture, "The Ruler of the Spirits," Weber.—Beethoven's symphony and overture were given with great spirit; as also were Meyerbeer's and Weber's overtures. Neukomm's septett has, we think, been played enough to satisfy the craving of the existing generation of concert-goers; and we shall not be sorry if we should have taken a last farewell of this flimsy production. Mr. Forbes sustained his reputation in Weber's pianoforte piece; and his exertions were rewarded with universal applause. Mad. Persiani, whom we have noticed in our account of the Opera, repeated her first song from the *Sonnambula*, which was encored; and she displayed surprising execution in her duets with Miss Wyndham and Sig. Ivanhoff. This last named gentleman seems to have carried his originally vicious style to the last pitch of extravagance. He alternately sighed out his notes in the most effeminate tone, or screamed in a manner the most fearful, we had almost said diabolical. The Signor must adopt a more chaste, and less inhuman mode of singing, or he will not be long endured in a metropolitan concert-room. The performance was well attended, and of exactly the proper length; enough to satisfy every one, and to weary nobody. Mr. Mori led, and Mr. Forbes conducted.

#### PROVINCIALS.

**CHESTER.**—The Harmonic Society gave a concert on Friday last, at which Mrs. Bland (late Miss Somerville), and Mr. Machin, and Mr. Waltow, were the singers.

**LIVERPOOL.**—Mr. Brown's concert was held on Tuesday evening, the 13th inst. at the Templars' Hall. We have rarely attended a concert at which more good music was brought out, or which was better performed. The evening concluded with "God save the Queen," and appeared to give much and general satisfaction. *Liverpool Standard.*

**HULL.**—Last Wednesday evening closed the season of the Hull Philharmonic Society, with a concert and a ball, which was very well attended. We learn with satisfaction that the difficulties in which the Philharmonic was involved, were nearly surmounted, and that, from the liberal and public-spirited way in which its friends have come forward, the termination of next season will find it free from every incumbrance.—*Hull Advertiser.*

**BATH.**—Miss Pritchard's concert, at Bellamy's Rooms, on Thursday night, was well attended. Loder was the leader; and, besides the local talent, Miss Fanny Wyndham's vocal powers were successfully called into play.—*Morning Post.*

**BIRMINGHAM.**—The Town Hall last Thursday night was crowded at the Concert given by Messrs. Braham and Fletcher. The principal vocalists were Messrs. Braham, Harrison, Baker, and Purday. Mrs. H. R. Bishop, and Miss Aston. Mr. Munden conducted, Mr. H. Shargool led, and Mr. Hollins presided at the organ. Mr. Braham was in splendid voice, and was encored in Purcell's "Mad Tom." Mrs. H. R. Bishop received the like honours in her *Caro Sposo's* elegant song, "Come Summer come," and a new ballad of his writing, which

created a great sensation. She was also much applauded in Donizetti's "Forse un destin," which is well adapted for her voice, and is a very effective concert song. —*Morning Post*.

#### COURT CIRCULAR.

HER MAJESTY and her august mother attended divine service on Sunday morning in the Chapel Royal, St. James's. Her Majesty the Queen Dowager and his Royal Highness the Duke of Cambridge also attended the service.

The readers were the Rev. Messrs. Pack and Povah. The sermon was preached by the Bishop of Norwich, from the 3rd of Colossians and the 3rd verse.

Her Majesty was attended by the Countess of Durham, Miss Cavendish, Lord Byron, Hon. Col. Cavendish, and Sir Fred. Stovin. The Duchess of Kent was attended by Lady Mary Stopford, and the Queen Dowager by Lady Clinton and Earl Howe.

The Rev. Dr. Short was the deputy clerk of the closet in waiting.

Among the nobility present were the Duchess Dowager of Richmond, the Earls of Abingdon, Bandon, Devon, and Clarendon, and the Bishop of Bath and Wells.

The Queen has been graciously pleased to give permission for Czerny's forthcoming Pianoforte School to be dedicated to Her Majesty.

#### THEATRICAL SUMMARY.

WE were happy to find that the repetition of *Coriolanus* on Monday last attracted a full and most attentive audience. The spectators had evidently repaired to the theatre to be instructed, as well as amused. Books of every size, between royal octavo and tiny 18mo, were in numerous hands; and we even observed many individuals attentively comparing those papers which had been most diffuse in their description of the scenery, with the scenery itself. And it is well worth the while to see the play, as now produced, in the same spirit in which Dr. Johnson says that Shakspeare should be read; on the first sight abandoning oneself wholly to the power of the charm; on the second, investigating the causes of that power; and then repairing to the intellectual feast with a healthy appetite. To drop the metaphor, with a fancy subservient to the imagination, and both under the control of the judgment.

The scenery and costume, indeed, are more than usually essential in this instance, to realize the fiction of the stage. Hitherto we have had early Rome confounded with the Rome of the Cæsars. "*Lateritiam inveni, marmoream reliqui*," exclaimed Augustus, alluding to his embellishments of the imperial city; and the decorations of this severe and simple play have, till now, taken us no further back than the city of Augustus. The acting, likewise, was refined to the same *beau ideal*. Not that we would raise our voice against the dead lion. Kemble's personification of *Coriolanus* lives in our memory, immortal and undecayed,

"He did bestride the narrow world,  
Like a Colossus."

But we are no admirers of that reverence for departed genius which is incompatible with justice to the living. Besides, the play itself is now a different work. The public have the poet's entire conception so embodied in every part, as to form a perfect whole. Formerly all the other characters were mere satellites of one man—foils to his greatness, which,

"Like a star in the darkest night,  
Stuck fiery off indeed."

They are now subordinate, it is true; but in due degree. *Coriolanus* is still the principal figure of the historical canvas, but there are others which catch its lights; and bold groups, and striking accessories, which fill the eye, and occupy the mind as well.

The restoration of this play, so as to summon up a satisfactory image of infant Rome, must have been a work of considerable labour, requiring equal taste and

judgment. Few, indeed, are the architectural remains which can serve as a guide. We know that such and such public edifices stood on, or about, or near, such and such situations; but as Rome was thrice all but entirely destroyed, independently of other partial devastations, and of those too caused by "time's decaying fingers," it is clear that an attempt to give its early aspect, must be, in a great measure, conjectural. Antiquarians are not even agreed as to whether the northern or southern summit of the Capitoline Hill was the site of the temple of Jupiter Capitolinus. The only undisputed existing monument of the period, subsistent in modern Rome, is the *Cloaca Maxima*. Fortunately, however, accounts of the form and dimensions of some of the buildings are to be found in the original historians; and taking these for his guide, as well as the hints furnished by the scattered remains of contemporary Italian cities, the excavations of Herculaneum and Pompeii, and the subsidiary information to be gleaned from bas-reliefs, the sculpture and paintings on the ancient vases, medals, and all the *disjecta membra* of antiquarian lore, Mr. Macready has given a picture of the rude grandeur of early Rome which satisfies every imagination of the classical mind, and impresses it with all the consciousness of truth.

Our confined limits do not permit us to enter at length upon the manner in which the play has been produced. We refer those who desire ampler details to the *Examiner*, *Spectator*, and *John Bull*, of Sunday last, each of which papers is, in a different way, very diffuse on the subject.

To parade the immensity of our learning, however, we could wish, as regards costume, that the band which protected the abdomen, connecting the cuirass and lamberkins, had been preserved—the cuirass was not cut straight round the hips till Trajan's time, we believe: that some of the legionaries had been *hoplites* (*i. e.* full armed), wearing greaves on their right legs, at least: and we are not, we think, far wrong in stating, that a Roman gate, or arch, had always a double opening—the one being strictly confined to egress, the other to ingress, a peculiarity connected with some superstition.

Yet objections like these are hypercritical; and so conflicting a subject is antiquarianism, that most probably authorities by the dozen could be cited to overturn them. We do not make them captiously, however; but with the desire of shewing that the play may be made a source of instruction, by awakening and brushing up all our classical reminiscences, no less than of high mental delight. The truly classical will enjoy it with most relish, and will go to it of their own accord; they who repair from mere curiosity, will be gratified by the magnificent and wonderful; it combines the profit of a lecture on history, with the interest of poetry, for youth; and—not its least recommendation—it will be found, contrary to the common supposition, that its interest is not confined to the more rugged sex. Independently of the romance which now vivifies the story, the ladies will discern much matter for speculation in the picture of Roman domestic life, now mirrored for their view.

No novelty at any other theatre, with the exception of a farce at the Olympic, called *What have I done?* When we know, our readers shall!

(*The above was necessarily omitted in our last.*)

HER MAJESTY'S THEATRE.—The Italian Opera company opened their campaign on Saturday evening, under better auspices than usually attend a first performance at this fashionable theatre. The combined attractions of an increased band, a really effective chorus, and a highly accomplished *prima donna*, drew a full house, and afforded the fairest promise of a brilliant season. The Opera selected for the *début* of Madame Persiani, in the character of Amina, the heroine, was the rather hackneyed one of *Sonnambula*, a piece which nevertheless presents numerous facilities both of a dramatic and vocal character. The lady is apparently under middling height, a *petite* pleasing figure, with very intelligent, if not decidedly handsome, features. Her voice, which is an Alto Soprano, of extraordinary brilliance and flexibility, extends in compass two octaves and a half, from A natural in the Contr' Alto to E flat in Alto Soprano; and the treble octave is of prodigious power. If any defect is observable in her organ, we should say that its breadth, mellowness, and sweetness, are inferior to its strength, compass, and purity of intonation. Her facile command of most distant intervals is not the least wonderful of her attainments; although once or twice, which may have arisen

from fatigue, or the anxiety of a first appearance, she rather overstrained her mark. It is, at all times, a dangerous experiment for a singer to attempt the *ne plus ultra* of his acquirements; as such a course is very likely to inform the audience of the exact amount of his capabilities, a piece of intelligence which should ever be left in convenient obscurity. The opening aria, "Come per me sereno," was somewhat overlaid with ornament, not always appropriate to the character of the song. In the concluding Scena, which was encored, she sang with an energy, fire, and dramatic expression, which overcame all doubt of her deserving the high Continental reputation she enjoys. Madame Persiani's acting is natural and graceful, and her mode of delivery peculiarly free from the affectation and grimace, which characterize the singing of too many artists, both foreign and English. A Mr. Boisregan, son of the eminent physician at Cheltenham, and described in the bills as Signor Borrani, personated the Count. His voice is a bass, or rather barytone, of slight volume, but flexible, and his intonation is perfect. We recollect to have heard this gentleman, under his real name, at François Cramer's Farewell Concert, given at the Hanover Square Rooms, some two years ago; since which period, we believe, he has been a diligent, if not a successful student of the art. Signor Tati, the new Elvino, has not more than four or five natural notes in his voice, which are, however, of a fine quality; and his execution is extremely neat. His falsetto is a mere thread, and scarcely audible. His figure is somewhat ungainly, being what is termed Dutch-built; but his acting is quiet and unpretending. Madame Smolenski is nobody.

The orchestra has been enlarged by taking in one whole range of the *parterre*; and the situation of the instruments partially changed by being brought more forward, whereby a larger volume of sound is thrown into the body of the house, and less escapes to the side scenery, technically denominated the flies. The band has again been augmented by the addition of four violins, two tenors, and two basses, beyond the number of last season; so that it is now probably the most efficient and powerful operatic orchestra in Europe. The following talented artists are among the accessions of the present season: C. Lucas, A. Griesbach, Seymour, Wagstaff, Westrop, W. Cramer, Glarville, and Morris.

The chorus, which is numerous, has been carefully selected by Signor Costa, each individual having undergone the test of a professional examination previous to his engagement; so that the music assigned to this department is now really sung; we are now no longer annoyed by continuous shouting, guiltless of time and tune; the pianos are for the first time duly attended to; the points are firmly taken up, yet without coarseness; and the occasional bursts of the *Sforzando*, *Crescendo*, and *Forte*, are accurately given, and powerfully contribute to the interest of the scene. Too much praise cannot be given to Signor Costa for his indefatigable exertions in perfecting these arrangements, which have been under his sole management; and we only award him bare justice in acknowledging him to be the most prompt and able musical director of the day.

The interior and approaches to the house have been thoroughly cleaned, if not sufficiently beautified; and certainly look in a more wholesome condition than we have seen them in for some years.

#### MISCELLANEOUS.

Mr. HARLEY, the comedian, is about to be married to Miss Rainsforth, of the St. James's Theatre.—*Morning Post*.

BENEDICT's new opera for Drury Lane will be put in rehearsal immediately.—*Morning Post*.

CLASSICAL DOUBLE DRUM CONCERTS.—In consequence of the success of the quartet parties, the wind instruments meetings, and the pianoforte *soirées*, it is rumoured that Chipp intends to give a series of concerts, at which "classical compositions" for the double drum will be the principal feature, to be relieved by concertos for the ophecleide.—*Morning Post*.

DEATH OF MR. ATTWOOD.—We regret to announce the decease of Mr. Attwood, the organist of St. Paul's Cathedral, and Composer to Her Majesty's

Chapel Royal, who expired on Saturday last, in his seventy-first year. He was an accomplished musician, and an amiable man. By the munificence of George the Fourth, when Prince of Wales, he was, after he had ceased to be a Chorister at the Chapel Royal from 1783 to 1786, enabled to study at Naples, under the Italian masters Filippo Cinque and Latilla; and at Vienna, under Mozart. On his return to England, he was appointed one of the musicians to the chamber band of his royal benefactor; subsequently became the musical instructor of Ulrica, Duchess of York, and the Princess of Wales, afterwards Queen Caroline; in 1795 succeeded Jones, as organist of St. Paul's; in the following year, on the death of Dr. Dupuis, was made Composer to the Chapels Royal; and in 1821 received the situation of private organist to the Pavilion, at Brighton.

Mr. Attwood was the composer of several operas, which were exceedingly popular at the time they were brought out; and two, or more, of which are still, we believe stock pieces on the stage. We allude particularly to the *Adopted Child*, and *The Smugglers*. His Glees, Trios, Songs, and Sacred Compositions, are, however, more generally known, and more highly appreciated.

We had understood Mr. Attwood to have been two or three years older than the age above stated, which we give from the *Biography of Living Musicians*, published in 1827, a work to which we are indebted for the principal facts we have enumerated.

It is reported that Mr. J. B. Sale, the Musical Instructor to Her Most Gracious Majesty, has been appointed to the vacant situation of one of the organists to the Chapels Royal, occasioned by Mr. Attwood's death.

**NEW ORGAN.**—The new organ presented by Miss Ann Maria Higgins, of Turvey House Beds, to the church of that parish, was opened by Mr. Henry John Gauntlett, on Sunday last, when two excellent Sermons were preached by the Rev. T. Fry, Rector of Emberton, Bucks, and the Rev. W. B. Russell, Curate of Turvey. The several divines alluded to the admirable union, in the services of our church, of the duties of prayer and praise, which are of equal and universal obligation. Upwards of twelve hundred people, a number far exceeding the whole population of the parish, attended the afternoon service. The organ, built by Messrs. Hill and Davison, is constructed on the German scale, the manuals extending to C, eight feet pipe, and having a separate set of pedal pipes. The beauty of its tone, and excellence of its mechanism, received unanimous approval.

**NEW ORATORIO.**—Mr. Bishop has been engaged for a long time in composing an oratorio, which it is his intention to have performed, when completed, on a scale far more extensive than anything of the kind (with, perhaps, the exception of the Royal Festival in Westminster Abbey) that has been given in the metropolis. The Ancient, Philharmonic, and Sacred Harmonic societies, would form a magnificent orchestra.—*Morning Post*.

**GLEE CLUB.**—Prizes will be awarded by this society on the 5th of May, for a Serious and Cheerful Glee to be selected from the gross number sent by the various candidates, who must be members of the club.

#### NOTICE.

WE beg to remind our Readers that the Monthly Part of the "MUSICAL WORLD" is issued on the first of each month, in time to be forwarded with the Magazines to all parts of the Kingdom; and may be procured, by order, of any Bookseller, Music-seller, Newsmen, and Magazine Agent.

#### TO CHORAL SOCIETIES.

**B**EETHOVEN'S Grand Cantata, "The Praise of Music," as performed at the Concerts of the Vocal Society and Royal Academy. The translation by Thomas Oliphant, Esq. Published by Cramer, Addison, and Beale, 201, Regent Street. Pianoforte Score, 18s.; the Vocal Parts 15s. per set.

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*Prize Composition.***ANCIENT CONCERTS, DUBLIN.**

**THE** Members of this Society having founded an *Annual Prize of Ten Guinea*s for the **COMPOSITION OF SACRED MUSIC**, the words to be set to Music by the Competitors for this year's prize, have been selected from the Prophet Joel—Chap. 3, Verses, 9, 14, 15, 16; and the lamentations of Jeremiah—Chap. 5, Verses 1, 7, 15, 17, 19; the Candidates must comply with the following regulations.

I.—The Competitors may select either of the above sets of words.

II.—The Compositions addressed to the "Secretary of the Dublin Ancient Concerts," must be sent to Messrs. Robinson and Busell, 7, Westmorland-street, Dublin; to Mr. J. A. Novello, 69, Dean Street, Soho; or to Mr. Willis, 75, Lower Grosvenor Street, London, before the 1st of October, 1838.

III.—Each Candidate must forward one set of Single Voice Parts, and a Pianoforte score of each Composition which he proposes for competition.

IV.—Each Composition must be marked with a name, word, or motto; and accompanying it must be sent a sealed envelope, marked with the same name or motto, and enclosing the real name and address of the Composer; that envelope alone will be opened which bears the name or motto of the successful Composition, the others will be destroyed.

V.—All the MSS. to become the property of the Society; the Copyright remaining with the Composer.

VI.—The Prize Composition will be performed at the next ensuing Concert of the Society; and will be so designated, having the name of the Composer attached to it.

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Why asks my fair one if I love? (Piercing eyes) .....	1 0

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